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American Art News

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POTTER PALMER PICTURES

The late Mrs. Potter Palmer's art collection is said, by Ralph Clarkson, the Chicago artist, to be one of the most interesting in the country, considered both for its artistic and intrinsic value and the hope is expressed yesterday that when Mrs. Palmer's will is read a section will be found bequeathing at least a part of the collection to the Chicago Art Institute.

Seven years ago Mrs. Palmer inaugurated the annual Potter Palmer gold medal, which carried \$1,000 in cash for the best work by an American artist shown at the annual exhibition in the Institute.

Paintings in Palmer Collection

The last time any considerable number of Mrs. Palmer's collection was exhibited outside of her private gallery was in 1910, when a carefully selected loan was made to the Art Institute which represented the best in French art from the collection, with a number of notable Americans. These were works by Albert Besnard, "Woman's Head," Head of Model. George deF. Brush, family portrait; Cazin, "Judith Leaving the Walls of Bethulie," "Madalene in the Desert," "Theocrite," "Harvest Field," "Adam and Eve," "Reading," "Bathers' Breakfast," "Cafe de la Paix," Carot, "The River," "Ville d'Avray," landscape; Dagnan-Bouveret, "La Bretonne," "Le Breton," "Egg Seller," Charles H. Davis, "Twilight," Edgar Degas, "The Menthe Family," "On the Stage," "The Dancer," Alexander Harrison, "Wave," George Hitchcock, "Tulip Garden in Holland," George Inness, "Sunset," "Sunshine," Eastman Johnson, "Corn Husking," Bastien Le Page, "Reverie," Henry Le Rolle, "The Lovers," "Morning," Gari Melchers, "The Marriage," Millet, "The Wood Splitter," Monet, "Antibes," "Hay Stacks," "Early Morning Fog," "Hay Stacks in Winter," "The Willows," "Eretat," "Morning," "Dead Pheasants," "Belle Isle Sunshine," "The River," Henry S. Mowbray, "Dew," Munkacsy, "Reverie," Pissarro, landscape; Puvis de Chavannes, "The Sacred Wood," Raffaelli, portrait, "The Wood Cutter," "Place de la Trinite," Renoir, "Breakfast by the River," Sisley, "Village Street" and Zorn, "Bottling Establishment, Stockholm."

WINDOWS FOR A MAUSOLEUM

There has just been completed, at the Bonawit and Bowen studios, 8 W. 13 St., a triptych, or three panel stained glass window for the rear of the small chancel in the large and beautiful Bacon mausoleum in Woodlawn Cemetery. The windows were designed and made for Mrs. Walter Rathbone Bacon, and are to be placed in the mausoleum as a memorial to her husband, and brother-in-law, the late Walter R. and Edward R. Bacon.

The windows measure, each panel, about 4 feet in height by 2 in width, and are unusually artistic in design and exceedingly rich in color. The left panel has the standing figure of a young woman symbolizing "Faith," and who holds a palm branch in her right hand. The color key is low, and the scheme is a harmonious one of lavender, blue and grey. The right panel symbolizes "Hope," again in the guise of a standing young woman, of sweet expression. Here the color key is high and the scheme one of rich reds and greenish blue, emphasized in the red mantle falling over the blue underdress of the subject. She holds some flowers in her hand and is surrounded by conventionalized lilies. Both the figures are most graceful in pose, and sweet in expression, and each wears a long, loose, white linen cap. In the center panel are the Bacon coat-of-arms, done in rich gold and reds.

The entire window is one of the most beautiful and effective of the kind produced in many a day, and reflects great credit upon the designers and makers. These were also the designers of the beautiful stained glass work in the Salon of the Coe house at Glen Cove, L. I., destroyed by fire last autumn.

Mr. August F. Oberwalder announces that at a special term of the N. Y. City Court, Mar. 8 last, before John L. Walsh, Justice, it was ordered that the said August Oberwalder be authorized to assume the name of Augustus F. de Forest on and after April 20.

New Prints at Library

The Prints Division of the N. Y. Public Library has opened the annual show of "recent additions" (in the Stuart Gallery, room 316), on to October next. Further notice will be given next week.

MISS RANGER HELD FOR FRAUD

Edith F. Ranger was bound over in the City Court of Stamford, Conn., last week to the Superior Court for trial on the charge of conspiracy to defraud the National Academy of Design and the estate of her brother, Henry W. Ranger, of \$250,000 by means of a "faked" will. The Academy was the residuary legatee named in the noted landscape artist's will. The bond was fixed at \$2,500.

Miss Ranger is the third of the alleged conspirators to be held for trial in the Superior Court. Charles N. Wexler, Stamford, an attorney, who confessed that he "faked" the will, and implicated Richard H. Cunningham, Stamford, and Miss Ranger and Carl Myer, investigator for a New York firm of lawyers, was bound over April 8. Then Cunningham was arraigned and held for trial.

Myer, the fourth of the conspirators, having failed to take advantage of the opportunity voluntarily to give himself up here before the May term of the Superior Court convenes, probably will be taken on a bench warrant, or he may be indicted.

SCULPTOR BUYS OWN WORK

Daniel C. French, sculptor of the well remembered "Statue of the Republic" at the Chicago Exposition of 1893 (65 feet high and made of staff), was the purchaser for \$2,650, through Augustus Lukeman, of the 18-foot high bronze copy of the Chicago work which for so many years was the central figure of the large fountain at the "Big Store" in this city, and which was immortalized by the advertising legend, "Meet Me at the Fountain." The fountain statue was of bronze, gilded. Another replica of the original statue, 25 feet high, was unveiled this week in Jackson Park, Chicago, with appropriate ceremonies.

DIRECTORS' ANNUAL MEETING

The Association of Art Museum Directors held their annual meeting at the City Art Museum, St. Louis, May 15-16. The following museum directors are members of the Association: H. Earle Roe, Rhode Island School of Design; George W. Eggers, Chicago; Edward Robinson, N. Y.; Edward Greig, Toronto; Arthur Fairbanks, Boston; George W. Stevens, Toledo;



MARIE LOUISE PARKER (Aged 14)
Sully

At Satinover Gallery

SALMAGUNDI'S "GETAWAY" DINNER

The annual "Getaway" dinner was held at the Salmagundi Club, Tuesday evening last. Some 140 members sat down at the long tables. President Ballard Williams was in the chair. The address of the evening was made by a Canadian officer, who told of his adventures at the front, in much detail and at great length. The walls of the gallery where the dinner was held were adorned by six large "range finding landscapes," recently painted by Leon Kroll, Gustav Wiegand, Bernard Guttman, William S. Robinson, Nathan Dolinsky and Roy Brown. These large, effective and well painted canvases, and notably those by Messrs. Kroll, Wiegand and Robinson, received deserved praise. There is a refreshing sense of bigness and space in all the works.

SCRYMSER MUSEUM BEQUEST

Early Japanese and Chinese porcelains and art objects and antique furniture are bequeathed to the Metropolitan Museum by the will of James Alexander Scrymser, president of the Mexican Telegraph and Central and South American Telegraph companies.

C. Powell Minnigerode, Washington; Raymond Wyer, Worcester; J. N. Laurvik, San Francisco; R. A. Holland, St. Louis; John W. Beatty, Pittsburgh; George L. Herdie, Rochester, N. Y.; F. Allen Whiting, Cleveland; Eric Brown, Ottawa; Clyde Burroughs, Detroit; John R. Van Derlip, Minneapolis; J. H. Gest, Cincinnati; Dudley C. Watson, Milwaukee; Mrs. William Quinton, Buffalo; and Harold H. Brown, Indianapolis.

ARTS FEDERATION CONVENTION

The ninth annual convention of the American Federation of Arts will be held in Detroit, Michigan, May 23, 24 next. There will be addresses on "The Relation of Art to Manufacture," "Mobilizing the Art Industries," and "Art as an Americanization Force," and on such practical subjects as "Finding Positions for Industrial Art Workers," "Exhibitions of Industrial Art," etc. The convention will hold its sessions at the Detroit Museum. As the Federation's secretary or general manager has failed again this year, as usual, to send the AMERICAN ART NEWS any details of the convention and its work, only this brief preliminary notice can be given.

GERMAN "LUXURY" TAX

The latest German newspapers which have reached London have space for little else than the new German taxation proposals. They seem to be regarded as a patchwork based upon no principle but the avoidance of direct taxation, but, although they are likely to produce a great deal of debate, the public will probably have to make the best of them. There is of course no real German budget. As the "Vorwärts" brutally remarks, "the whole calculation is obviously false; that is to say, the Reichstag during all these years of war had been presented with no true budget, but simply with a false balance sheet."

The feature of most immediate interest is the so-called taxation of luxury. It is part of what is called a "turnover tax," which is estimated to produce £50,000,000 a year. A turnover tax, or tax on transactions, at the rate of one per thousand ad valorem, was introduced two years ago. The rate is now to be increased from one per thousand to five per thousand, and the tax is to be levied upon all sales of commodities and "services rendered" in the exercise of a business or profession. Exemption is granted to persons who do not earn more than £100 during the financial period for which assessment is made.

The taxation of "luxuries" takes the form of an increase of the tax on transactions. First, the normal rate of five per thousand is increased to 20 per cent. upon retail transactions in precious metals, pearls, precious stones and articles which contain such metals or stones. Silver watches are exempt from taxation at the higher rate. Secondly, the normal rate of five per thousand is increased to 10 per cent. upon retail transactions in eight classes of commodities. They are: (1) sculptures, paintings and drawings, and copies of such works, when the price exceeds £15, with the exception of original works by Germans still living or who have died less than five years before the transaction; (2) antiquities, including old prints and any articles acquired by collectors; (3) photographic apparatus of any kind; (4) pianos, harmoniums, gramophones, pianolas, etc., and records; (5) fire-arms and ammunition; (6) all kinds of motor cars, motor cycles and motor boats, used for sport or pleasure, when the price exceeds £40; (7) carpets and tapestries, when the price exceeds £10; and (8) skins intended for fur clothing, with the exception of ordinary sheepskins.

The tax will be levied upon all exports of paintings, sculptures, drawings, etc., if the artist or maker has been dead for more than 50 years.

BUYERS AT DEGAS SALE

The transatlantic mails have only just brought the details as published in the Paris dailies of the first Degas sale of March 27-28 last—that of the artist's art properties and paintings. The full list of prices has been published in the ART NEWS but not the principal buyers, who were as follows, according to the Paris Herald:

"At the first session, which brought \$320,000, the paintings by Ingre carried off the honors, especially the portraits of M. and Mme. Leblanc, which were competed for by M. Nicolle, of Maison Troiti, and Mr. Durand-Ruel, to whom they finally went for \$47,000.

[The acquisition of these portraits by the Metropolitan Museum of Art has been announced by the ART NEWS.]

"The portrait of the Marquis de Pastoret, which the 'experts' had appraised at \$15,000, brought \$18,000, and was bought by Mr. Lair-Dubreuil for an anonymous collector. Knoedler & Co. bought for \$14,000 the portrait of Mr. de Norvins, and the same firm obtained Delacroix's portrait of Baron de Schwitzer for \$18,000. The Louvre was the underbidder for this painting.

"Among other works by Delacroix, 'Henry IV and Marie de Medici,' after Rubens, went for \$4,800; 'The Battle of Nancy,' for \$6,200, and 'Christ at the Tomb,' for \$10,400, to Mr. Rothenberg, art dealer. Delacroix's 'L'Appartement du Comte de Mornay' was obtained by the Louvre for \$4,400.

"The Manet pictures sold at high prices. The 'Departure of the Steamboat' went for \$8,100 to M. Troiti, who also acquired the 'Portrait of Mr. X.' (Armand Brun) for \$6,200. 'The Ham' achieved \$6,120; the 'Execution of Maximilian,' \$4,640.

"The Gauguins went at high figures. 'The Tahitian Woman' brought \$2,500; 'La Jeune Tahitienne' the same; 'La Femme Assise,' \$2,820; 'Le Repos au Bord de la Mer,' \$2,520; 'Paysage de la Martinique,' \$2,100; copy of Manet's 'Olympia,' \$2,800; Miss Mary Cassatt's 'Young Girl Dressing Her Hair' sold for \$4,200.

"Several works by Cezanne went at high prices—'Venus and Amor,' \$3,240; 'Bather on the Shore,' \$4,600; 'An Apple and a Glass,' \$5,940; 'Portrait of Mr. Choquet,' \$4,500.

"Two paintings by Van Gogh, one representing apples, pears and lemons, went at \$3,300; the other, heliotropes, for \$3,840. 'The Flood,' by Sisley, did not pass the \$3,000 mark.

"At the second session the amount realized was \$72,231. This, with the receipts of the first session, brought the total for the sale up to \$393,244.

"The 'experts' had valued Greco's 'Saint Ildefonso' at \$6,000. It brought \$16,400. His 'Saint Dominick' went at \$12,500.

"The total for the sale of Degas' own works was \$1,120,000. Added to the previous sale, this makes \$1,453,241 to his estate from art."

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EXHIBITIONS NOW ON

Americans at Arlington Galleries

The selection of American paintings on view at the Arlington Galleries, 274 Madison Ave., to June 10, has been made with infinite discernment and good taste. The display is largely representative of all that is best in modern American paintings, every canvas bearing the signature of a prominent artist. The 28 numbers on the catalog include fine examples of the work of A. H. Wyant, J. F. Murphy, F. Ballard Williams, Robert H. Nisbet, Carleton Wiggins, W. P. Griffin, Wm. Hart, Robert Reid, Paul Cornoyer, Paul Dessar, Robert Spencer, H. M. Walcott, Irving Wiles, Ernest Lawson, W. L. Metcalf, Henry W. Tomlinson, Everett Warner, Thomas Barnett, E. L. Henry, Henry Ranger and E. L. MacRae.

The hanging and arrangement are altogether advantageous and the general effect is harmonious. There is not a dull picture, not a discordant note in the unusually attractive show.

Gardens in Watercolor

Miss Dorothy Freeman, of Riverdale-on-Hudson, who showed her watercolors of gardens at the Folsom Gallery, in January, 1917, has now on exhibition, to May 27, at the studio of Miss Throop, 37 E. 60 St., 27 new watercolors of gardens and other subjects. There are four pictures of the garden of Augustus Saint-Gaudens, at Cornish, N. H., one, "The Tea Tray, Cornish, N. H.," with its swinging sign by Maxfield Parrish, and another of the "Adger Smythe Garden" (Charleston, S. C.), with its fine old entrance gate.

The series, portraying the famous magnolia gardens on the Ashley River, near Charleston, S. C., gives an idea of the azaleas, the Florida moss and the fine old trees which make the gardens a Mecca in springtime.

Student work in art and in the history of art was a feature of the Packer Institute annual held in Brooklyn on Thursday and Friday afternoons of this week.

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Blind War Relief Fund Display

Surprisingly good for an exhibition of the kind; namely, one made up of oils, watercolors, prints, drawings, sculptures, etc., donated by artists and collectors for the benefit of those most appealing of war sufferers, soldiers blinded in battle, is that of the American - British - French - Belgian Permanent Blind War Relief Fund, now in progress in the Anderson Galleries at Park Ave. and 59 St., for necessarily a display of nearly 1,000 works, coming from so many different sources, must be heterogeneous in character and general effect.

The visitor who studies the works carefully will find here and there some excellent canvases, and among the prints some very choice ones. Any collector or art lover who wishes to add to his art treasures small or larger pictures or prints or drawings of quality will find in the exhibition an opportunity to secure these at a low price, and will also have the satisfaction of aiding a most worthy charity, as the entire proceeds of the exhibition from admission fees and sales go to the Fund.

As was said in a preliminary notice last week, the Blind Relief Fund was started by Mr. and Mrs. George A. Kessler, who have given devoted service to the cause, and is managed here by Mr. John W. Harding, with offices at 590 Fifth Ave., and the present display is managed by an executive council composed of a number of leading American artists. A large and handsome illustrated catalog has been prepared and will serve as a beautiful and adequate souvenir of the exhibition.

Some of the responses to the request of the Fund for contributions, as published in the catalog, are most timely and touching, and all bear testimony to the contributors' sympathy with the movement and their generosity.

Notably Good Works

Among the best works which a careful study of the display reveals are George W. Maynard's watercolor, a typical marine with mermaids, "Waterwitch"; Maurice Fromme's portrait of "Perez, the Poet"; Aloysius O'Kelly's "Offering to the Virgin"; Truman E. Fassett's "Arrangement in Gray and Black"; William T. Dannatt's "Porte Fleurie" (sent from Paris; one of a series of most decorative, refined and colorful fanciful old French garden scenes, to which the able painter has devoted much of his time of late years, and which have, if possible, added to his already high reputation in France and this country); George H. Bogert's "On the River Lys"; Miss Amy Cross' "Katwyck Girl"; Mrs. Sarah N. Ives' "Old Houses at Bruges"; Aston Knight's watercolor, "Old French Foot Bridge"; Tony Faivre's "The Reader"; Louis Kronberg's typical "Ballet Girl"; W. F. Halsall's "Marine"; Reynolds Beal's "Provincetown Beach"; Cecilia Beaux's large and somewhat too heavy "Decorative Piece," a massively built young woman seated in a landscape; and William Shevill's excellent portrait of former President Taft.

Other Good Pictures

Also to be noted among the oils are the examples of Joseph H. Boston, W. Cole Brigham, Louise U. Brumback, Mary Butler, Oscar R. Coast, Catherine C. Critcher, Arthur B. Davies, Frank De Haven, Frederick Detwiller, Ruger Donaho, Edward Dufner, C. Warren Eaton, G. W. Edwards, Benjamin Eggleston, Oscar Fehrer, John F. Follinsbee, Ben Foster, W. J. Glackens, C. P. Gruppe, Jules Guerin, Birge Harrison, W. J. Hays, Victor D. Hecht, Robert Henri, George Inness, Jr., John R. Koopman, Benjamin D. Kopman, Mary Kremelberg, Harry Lachman, Ella Condie Lamb, Ernest Lawson, Jonas Lie, James C. Magee, Stanley Middleton, Thalia Millet, A. Muller-Ury, George W. Piezotto (portrait of President McKinley), Henry R. Poore, John Rettig, Harry Roseland, Albert Rosenthal, William Silva, Otto Stark, Mary H. Tannahill, Gladys Thayer, C. P. Townsley, Robert

Vonnoh, Frank Waller, E. H. Wuerpel, and Mrs. A. H. Wyant.

Watercolors Which Appeal

Among the best watercolors shown are those by Eugene Higgins, E. L. Blumenschein, John Breyfogle, Fidelia Bridges, W. S. Budworth, Sydney R. Burleigh, Jessie L. Clough, E. S. Clymer, W. W. Coffin, Samuel Colman, C. C. Cooper, Alice Donlevy, W. H. Drake, Gilberta D. Goodwin, Charles S. Hopkinson, Aston Knight, Francis McComas, C. A. Needham, Carl Rake-mann, Carl Sprinchorn, Max Weber and Adele Williams.

Prints, Photographs, Etc.

The black and whites, prints and photographs, which number some 167, include a delightful sketch by Bouguereau, a drawing by Kenyon Cox, 3 originals of his cartoons by James Montgomery Flagg, several drawings by the veteran illustrator A. B. Frost, 4 original cartoons by Archie Gunn, 13 by Nelson Harding, 6 etchings by Bertha Jacques, portrait etchings by Jacques Reich (2), some remarkably able etchings (6) by Henry B. Shope, and 6 charming lithographs by Daniel Veresmith of London. Seven interesting and valuable old colored prints of early American clipper ships are donated by Max Williams.

Among the works given by collectors are an example, and a good one, of Canaletto by Mr. George Blumenthal, and a large oil of "Rotten Row, Hyde Park, London," by Jan Chelminski, given by Mr. Henry Seligman.

The sculptures number 46 and are, on the whole, the least important of the exhibits. They include examples of Paul Bartlett, C. Calverly, J. F. Mowbray Clarke, Daniel C. French, Johannes Gelert, J. M. Korbel and Robert Laurent, and eight delightful little heads of Chinese and Japanese children in plaster, colored, by Miss Esther Hunt of Los Angeles, Cal.

Old Mezzotints at Grolier Club

The second portion of a chronological collection of mezzotints, illustrative of the art from Ludwig von Siegen (German, 1609-1676), to William Whiston Barney (English, late XVIII century), is on exhibition to June 1, at the new building of the Grolier Club, 47 E. 60 St. The first half of the collection was shown in the Club Gallery Jan. 25-Mar. 9 last.

The exhibition, which, with its predecessor, is the most complete of its kind ever held in this country, was arranged by Mr. Edward G. Kennedy ex-pres't of the Grolier Club and an authority on the subject, to mark the annual meeting of the organization. There was a private view May 9 last and a ladies' reception May 11, when Horace Townsend read a paper on the history of mezzotints.

It is appropriate that an exhibition of an art invented by a soldier should be held at this time, for it was Ludwig von Siegen, a Hessian officer, whose experiments as an engraver brought the mezzotint into being.

While the present exhibition and its predecessor is not, of course, as great a display of mezzotints as could be assembled in London, the members and friends of the Grolier Club have supplied sufficient material for a rich representation of the art, and the object of the exhibition, which is to illustrate the progress of the art from its invention in 1642 down to the beginning of the last century, has been accomplished.

Among the best known engravers represented are Jan and Paul Van Somer, William Faithorne, Jr., John Smith, Peter Pelham, John Simon, John Farber, Jr., James McArdell, Richard Houston, Edward Fisher, John Finlayson, James and Thomas Watson, William Dickinson, Richard Earlom, Valentine Green, J. R. Smith, John Dean, Thomas Park, C. H. Hodges, William and James Ward, William Say and William Whiston Barney.

About 200 plates are included in the current exhibition. There is an interesting por-

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trait (first state) of Samuel Johnson, by William Doughty after Reynolds, one of Oliver Goldsmith, by Joseph Marchi, also after Reynolds (second state), "The Witch," after Teniers (first state), by Richard Earlom. David Garrick, after Gainsborough, by Valentine Green (first state), self-portrait of Reynolds, by Valentine Green, (first state), George Washington, after John Trumbull (first state), by Valentine Green, "A Christmas Gambol," after Morland, by J. R. Smith, "A Christmas Holiday," after Morland, by J. R. Smith, "Regnier Hansloe and His Wife," after Rembrandt (first state), by Josiah Boydell, "The Setting Sun" (first state), after Hoppner, by John Young, "Benjamin Franklin," after Marten, by Edward Savage (only known state), a spirited semi-nude of Miss O'Neill as Hebe, after F. H. Villiers (proof before letters), "Horatio, Lord Nelson," after Beechey, is by Edward Bell (only state), and of Edmund Kean, as Richard III, after J. J. Halls, by Charles Turner.

Tempera Paintings by R. H. Couper

Tempera paintings by the American artist, Richard Hamilton Couper, are shown to June 1 at the Architectural League Rooms, 215 W. 57 St. The artist died in March and this is the first exhibition of the entire collection of his tempera paintings. His life ended just as he was beginning to realize the first success of his tempera colors on which he had been working for several years, and with which the pictures at the League are painted.

Mr. Couper spent the greater part of his life in Italy, where he had already established a reputation when the war brought him back to America. The exhibition includes an Italian series as well as several American subjects.

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"Modernist" Works at Ardsley Studios

An exhibition of "modernist" paintings is on at the Ardsley Studios, 110 Columbia Heights, Brooklyn, to Oct. 31, under the immediate direction of Hamilton Easter Field. The participating artists class themselves as "independents."

In the entrance hall of the Ardsley are two drawings in low tones by Maurice Sterne, one entitled "The Descent from the Cross," and the other a couple of seated nude figures. Mr. Field shows two boys' heads, one of a young negro, and "The Hokusai Exhibition," a clever work portraying a number of color prints by the Japanese master hanging on the two lines in a room. The composition is excellent and the recumbent figure of the young man in the foreground well introduced. The canvas is broadly handled.

William J. Boylan in his "By the Sea," in the East Room, has bravely attacked a large theme and the resulting canvas has certain pleasing points. The atmosphere of the beach resort has been well caught and the grouping is good. "Nana and Satin," by Louis G. Bouche, is not a pleasing treatment of the female figures introduced. Robert Laurent's "Sari," a drawing of a recumbent dog, is far less successful than the beautiful wood carvings with which his name has long been associated.

The large colorful "Samoan Landscape," by John La Farge, in the Middle Room, was shown here last summer. Julia Kelly's "Brick Church" and "Old Barn" are good studies in reds, but her "Landscape" is rather harsh in color.

Art Students' Handiwork

An unusually interesting exhibition of work by students of the N. Y. School of Fine and Applied Art is on at the galleries of the Art Alliance, 10 E. 47 St., through May 18. The organizers of the display had a happy inspiration in devoting their inaugural day to the Red Cross, the admissions—50 cents per ticket—forming the school's contribution to the drive. Over 2,000 tickets were sold by the students, apart from the admissions collected at the door. The school is to be congratulated on its patriotic offering, made to the Red Cross through the Art War Work Committee.

From the artistic point of view, the exhibition is a decided success, its scope covering all the branches of fine and applied art, interior decorating, costume and textile design, illustration, posters and other forms of advertising. The work of several hundred students is shown, and much of it deserves high commendation. Among the poster exhibits, a design by Miss Mary Cornwall was awarded a prize of \$150, offered by an automobile manufacturer for a design for a low top and color scheme. Patriotic posters for the Liberty Loan and War Savings Stamps are other admirable examples of the school's work in this field.

An interesting section is devoted to the work of students in interior decoration. The course in this branch comprises three years' study, beginning with line, form and color, elementary instruction in architecture, furniture design and composition, passing in the second year to historic styles, adaptations of rooms in perspective from the Italian Renaissance, French Renaissance and Empire, and finally, in the third year, taking up English work from early Tudor down to Adams and American Colonial.

Another important feature of the exhibition is formed by the costume designs, comprising historic costumes and sketches of pageants, all of which indicate much patient research on the part of the students. Some excellent figure drawing is to be noted in these costume designs, diagrams forming the means of instruction in this branch. Numerous designs for textiles, silks, wall papers and linoleums are shown in conjunction with the costume designs, and do credit to the artistic training of the students.

The rear galleries are filled with the work of the life and illustration classes, including fine examples of drawings in charcoal, of "color impressions," and of compositions demonstrating the harmonious relation of spaces. The technique in most instances is admirable and the general impression is one of serious endeavor and artistic merit.

Much that has been achieved by the school is due to the direction of Mr. Frank Alvah Parsons, the well known writer and lecturer on decorative art, who is so ably seconded by Miss Susan F. Bissell.

War Posters at City Club

The City Club, 55 W. 44 St., is showing, to the end of the month, a collection of 33 Navy posters, both originals and reproductions, lent by the U. S. Navy Recruiting Bureau, Lt. O. F. Cooper, U. S. N., Commanding.

Albert Sterner contributes his lithograph in color, "Over There," James Montgomery Flagg his poster, which features an enlisted man in white duck encouraging his civilian brother to join forces with him, and there are three powerful lithographs by Frank Brangwyn, and well known pictures by Lieut. Henry Reuterdahl, James Daugherty, J. C. Leyendecker and R. F. Babcock.

This display is really a repetition of the first of three weeks' display of War Posters arranged by the AMERICAN ART NEWS and the Arden Studios and held in the Arden Studios last December.

Art School Director's Show

Lee Fitz Randolph, director of the California School of Fine Arts, San Francisco, is showing a collection of his etchings and monotypes at the Language Institute, on the top floor of the Tribune Building, 154 Nassau St., until June 15. Mr. Randolph was a medalist at the San Francisco Exposition and now shows his prints in this city for the first time. He is exceedingly clever in his portrayal of trees. His "Wind Swept Pine, Monterey, Cal.," is most effective. The monotypes are striking and unusual in subject. "His Act" deals with a trick elephant whose woman trainer is putting him through his paces. "Reflection" shows two girlish figures by a pool. The poses are graceful and harmonious. The landscape setting is good.



VENICE
Turner

At Weston Galleries, 542 Madison Ave.

Other good works are "On the Beach, Santa Cruz, Cal.," "Tracks in the Snow," "The Cobbler, Chinatown," and "Under the Sea."

Taber Sears' Reredos Paintings

The new reredos paintings by Taber Sears for the First Presbyterian Church, Fifth Ave. and Twelfth St., are now installed there. The reredos occupies the wall behind the pulpit and Mr. Sears has utilized the Gothic lines and tracery resembling a window for the painting of memorials in the panels. There are fourteen of these panels, seven occupied by symbolic figures of saints and ecclesiastics. Those of Sts. Chrysostom, Polycarp, Ezekiel, James, Elijah, Stephen, and Augustine appear as memorials for Mary A. Hays McClune, Sarah Kelly Andrews, Thomas and Eleanor L. Greenleaf, James S. Hanson, Stewart L. Woodford and Sarah E. and John Harding Dorn.

In the seven upper panels a group includes robed figures of angels, archangels and cherubs. Eight small panels near the top contain symbols from the book of Revelation, "The Sacrificial Lamb," "Winged Lion of the Tribe of Judah," and some sacred banners.

The central panel of the upper portion of the reredos figures the Christ, with the book of the seven seals.

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PITTSBURGH

The Founder's Day Exhibition at the Carnegie Institute this year, which opened April 25 and will continue through May 25, is made up of 65 oils by modern American and foreign painters, which form the collection of Mr. W. S. Stimmel. The American painters represented by typical examples are: John Beatty, George W. Bellows, W. M. Chase, Charles H. Davis, G. Dearth, Thomas W. Dewing, Paul Dougherty, Ben Foster, F. C. Frieseke, Childe Hassam, C. W. Hawthorne, W. L. Lathrop, G. H. McCord, Garri Melcher, J. F. Murphy, H. W. McCord, Gari Melcher, J. F. Murphy, H. W. Ranger, E. W. Redfield, Theodore Robinson, W. Sartain, W. E. Schofield, Leopold Seyffert, George W. Sotter, J. H. Twachtman, Harry M. Walcott, Christ Walter and J. Alden Weir. The foreign painters best represented in this unusually good collection are the Italian, G. Befani; the Austrian, Olga de Boznanska; the Russian, Nicolas Fechin and A. H. Gorson; the Dutch, B. J. Blommers, T. de Bock and Willy Martens; the English, Sir Alfred East, Alice Fanner, C. Halford, Will J. Hyatt, Richard Jack, William Orpen, Alexander Roche, Charles Sims and Algernon Talmadge; the Belgian, Modest Huys; the German, Erich Kips; and the French, Gaston la Touche and J. Raiffaelli.

Other exhibitions on to celebrate Founder's Day, and which will also last through May 26, are those of 10 oils each by Gardner Symons and James R. Hopkins, and 7 by F. C. Frieseke, and of over 100 accessions of prints and drawings, including several Japanese prints, 23 etchings and 3 drawings by Charles Meryon to the collections of the Department of Fine Arts of the Institute, now shown there for the first time.

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PROVIDENCE

An exhibition of unique watercolors by Prosper L. Senat at the Tilden-Thurber Galleries has attracted much attention from the buying public. Mr. Senat's original manner of manipulating watercolor produces results resembling oils, but with a certain luminosity not usually associated with that medium. Color and form appeal very strongly to this artist and the accepted theory of values is somewhat set aside and at times, it must be confessed, to good purpose.

The subjects are the result of Mr. Senat's travels in Algeria, Dalmatia, Capri, Mexico, Bermuda, and the Bahamas, and in every case the aspect of nature most nearly approaching the theatrical is the one represented.

A large painting of the ocean by moonlight done at Bermuda is undoubtedly the masterpiece of the collection, having subtlety and repose.

Other important examples are "A Patriarch of the Bahamas," with careful study of intricate tree forms, "Tide Pools, South Shore, Bermuda," "Above the Sea, Dalmatia," and "The Road by the Sea, Nassau."

An exhibition of etchings by Frank W. Benson is to be held at the R. I. School of Design to May 29, and in another gallery will be shown Chinese sculptures and paintings.

Two local men, Mr. George A. Hays and Mr. Arthur Douglas, were represented in the recent exhibition of "Independent Artists" in N. Y.

W. Alden Brown.

MINNEAPOLIS

The main attraction for April at the Art Institute was an exhibition of oils by Jonas Lie, who showed his pictures of the Panama Canal, and of fishing fleets and villages, with their quaint figures and bold shadows.

The 36 views of Fuji, shown through the courtesy of Mr. F. F. Fletcher, their owner, owing to the popularity of these prints by Hokusai, remained on exhibition until May 1. The print department has received a valuable addition, that of 49 Turner prints from Miss Catherine Bullard, and also 47 rare and valuable etchings.

The Attic Club has had its annual exhibition of unusual quality, and through this organization some fine posters for the third Liberty Loan have been made.

Mrs. C. W. Wells.

PASADENA (Calif.)

Elmer Wachtel and Marion Kavanaugh Wachtel are showing canvases at the Ely Gallery. Charles Louis Turner has just closed an exhibition at the Battey Gallery, Orrin White's canvases have taken their place.

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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

FOREIGN SALE CATALOGS

Some illustrated catalogs of the important Oppenheim and Degas picture sales can be seen without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodge's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalog.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

OUR ARTISTS IN WARTIME

The vigorous defense of American artists from the imputation of lack of patriotic zeal and energy, which, not unnaturally, proceeded from the forced abandonment, from lack of adequate response to the National Arts Club's recently planned exhibition of patriotic pictures, made by the eminent painter, Edwin H. Blashfield, and which is published in condensed form elsewhere in this issue, is timely and most creditable to Mr. Blashfield's loyalty to his fellow artists and his sense of justice. He sketches the many war activities in which many of our leading painters and sculptors have been and are engaged, details the few in active service and argues that the forced postponement of the Arts Club show was due more to lack of sufficient time for the preparing of pictures and sculptures than to any lack of patriotism on the part of American artists in general.

While we agree with Mr. Blashfield in his general argument and heartily commend his warm and loyal defense of his fellows from unjust aspersions on their generic and specific loyalty, we must confess to disappointment, not only in the necessary postponement of the Arts Club show, which we had thought would be the notable event of the waning art season, but in the seeming failure, thus far, of American artists, in general, to find any great inspiration in the most momentous tragedy in the world's history. We fear that this lack of inspiration is due to the fact that America has, fortunately for herself, not as yet begun to really feel the intensity, the suffering and the woe of the war as have France, Belgium and Serbia, and, in a measure, Italy and England. Shouting for the cause, even making the financial sacrifice of subscribing to Liberty and other loans, is not really that inspiration which inspires great art.

And in saying this we do not intend in any way to reflect upon the courage or the loyalty of the artists of America. If the test should unhappily come, we know they will not be found wanting and meanwhile, they are not to be blamed for their failure, thus far, to produce any great or even notable work on war themes. Until the inspiration arrives we must commend whatever of the present wartime art output which is good, if not inspired, and show our appreciation of it by its purchase and its praise.

And in this connection let us hear no more of benefit entertainments for funds "to relieve American artists suffering from the effects of the war." When the "suffering" arrives it will be time enough for these.

OBITUARY
Goldwin Starrett

Goldwin Starrett, senior member of Starrett & Van Vleck, N. Y. architects, died from pneumonia this week at his home in Glen Ridge, N. J. Mr. Starrett was 44 and had been a practicing architect for ten years. One of the important buildings designed by him was the Lord & Taylor building. The Hale Publishing Company building and the new building completed at Court and Remsen Sts., Brooklyn, were designed by the firm. Mr. Starrett was a brother of Paul Starrett, president of the George A. Fuller Co. Another brother, Major William Starrett, a member of the Council on National Defense at Washington, was the architect who designed the National Army cantonment buildings.

Blashfield Defends Artists

Edwin H. Blashfield, in a long letter to the N. Y. Sun, has come to the defence of American painters, who have been criticised in certain quarters for not having had sufficient patriotism or inspiration from the war to produce an adequate number of works of sufficient merit to justify the holding of the exhibition of patriotic pictures, planned by the National Arts Club and which had to be recently abandoned.

He says in general:

"Nothing could be more unfair than any such inference. Whatever American painters may be, they are not unpatriotic. Almost immediately after the declaration of war a society of artists, stimulated by the researches of Abbott H. Thayer in protective coloration, was formed for the promotion of interest in camouflage. The executive committee of this society received hundreds of letters from artists in all parts of the country offering service. Pupils of art schools in different States began to drill; ground was offered for camouflage camps; until the military authorities said: 'We thank you for your zeal, but it is in excess of what we are as yet able to formulate as a program for your activities.' In August the Government did formulate a program and established military camouflage."

Mr. Blashfield notes as among enlisted artists now abroad Lieuts. Sherry Fry, H. D. Thrasher and Robert Aitken, the sculptors, says there are 250 names of artists upon the National Arts Club Artists' War Emergency Fund, that some 40 artists last spring gave time and labor, under Cass Gilbert on three occasions to the decoration of Fifth Ave. and City Hall place for the reception of the foreign commissions, that only recently some 100 large range finding target landscapes have been painted by Bolton and Frank Jones, Will S. Robinson, Chauncey F. Ryder, Miss E. B. Clarke and others, and that others have followed the lead so that hundreds of these range finders will be furnished.

"The Academy of Design," continues Mr. Blashfield, "is busy with these range finders, and the Salmagundi Club members alone have painted more than forty. Chauncey F. Ryder being particularly active. The Federation of Arts of N. Y., and the Sculpture Society under Herbert Adams' initiation, made at an early moment a census of artists for war work. The Association of Alumni of the American Academy in Rome is fathering a most useful scheme for keeping artist-soldiers supplied with letters, to give them home news as to what is going on along their own professional lines and the staff and pupils of the School of Rome itself are busy for Italy in the hospitals and canteens of the peninsula. The Society of Mural Painters is preparing for the decoration of canteens and soldiers' and sailors' clubs here and abroad. Lieut. Henry W. Reuter is painting hard on naval posters, while Messrs. Mackey, Toch, Bittinger, Jerome Brush, with many others, have done naval camouflage on land and sea. As for the men working for the Division of Pictorial Publicity under that model chairman, C. D. Peters, at once so forceful and so moderate, they have voluntarily contributed more than 500 posters and are daily accelerating their pace. Under the recommendation of the division, eight artists, among them Ernest Peixotto, have been commissioned as captains and sent abroad to study and work at the front or near it."

Finally Mr. Blashfield says:

"The exhibition as planned was postponed for reasons having nothing to do with patriotism. The time allowed to contributors was too short. Figure pictures of importance are very expensive of thought, money and above all, time—time for elaboration, for experiment and for changes. To paint a picture for a special exhibition is, to many artists, at all times, one of the most uncontrollable of situations."

"Imagination often refuses to make a date and must be waited upon, yet in spite of the shortness of the time there was a response. Men whose names are a guarantee of good work sent canvases: Hassam, Weir, Volk, Cooper, Hawthorne, Tack, Butler, Ritschel and Chapman were contributors. There can be no possible reflection on any senders, for there was no regular choice made, no definite vote of acceptance. The jury hopes to have many of the works on the walls of the Arts Club next winter, but it felt that as a response to a great call a great impression from a large number of adequate contributions should be made."

"Hence the postponement; but is not the above enumeration of the activities of the artists a sufficient proof that patriotism is not lacking to them?"

AFRICAN NEGRO WOOD SCULPTURE. An Album of 20 Photographic Prints. By Charles Sheeler. Edition limited to 22 copies. Published by the Author. For Sale by The Modern Gallery, 500 Fifth Ave., N. Y.; \$50 net.

In this album Mr. Sheeler has selected 20 of the most representative specimens of the work of the different tribes of negroes of West and Central Africa. Mr. Sheeler, who is a "modernist" painter, made these photographs from a pictorial point of view, and has tried to project the negro vision in all of its power of expression, arranging light effects which would bring out with obvious emphasis the elements of construction that the negro employs in representing form.

The ability of Mr. Sheeler as a photographer, more especially in rendering quality, is further developed in this collection of photographs than has been the case heretofore. In most of his recent work Sheeler has applied to photography the principles that modern art have brought into plastic expression, but in this album of African negro sculpture, which is the source from which these principles have evolved, he seems to have penetrated to the very foundations, and has used the light to further express the powerful imagination of the negro in regard to form.

C. Arnold Slade, of the American Camouflage Corps, who has been ill in a hospital in France, is happily convalescent, according to a recent letter received by Mrs. Slade.

CHICAGO

The Art Institute holds the center of the art stage, as always in this city, for the moment, with three important annual exhibitions and a "one-man" show. The twentieth annual exhibition of American watercolors, pastels and miniatures given, as usual in conjunction with the showing of the Rotary collection from the last annual display of the American Watercolor Society in N. Y. This last show, still fresh in the minds of metropolitan art lovers, makes further comment upon it unnecessary.

Among the superior achievements of local artists which have been added to the displays are the beautifully sunny Italian and Spanish scenes, and the deep-toned northern woods of our own native forests painted by Edmund S. Campbell. Jessie Arms Botke, always a distinguished contributor to Institute shows, is readily recognized in her decorative panels in tempera which have all of her accustomed delicacy and elaboration.

Normal Tolson also interprets decorative themes with strength and grace, while John F. Carlson in these lighter mediums has the same characteristic and beautiful method as he employs in oil. Jane Peterson's "Sighting a Submarine" is in crayon with a wash of tempera. Tempera, indeed, seems to be coming into its own for many good things are shown in this medium which, while one of the oldest known to art, has of late years fallen largely into disuse. William Clusmann is well represented by four of the best things he has shown recently, quietly beautiful and full of the charm of tint.

The Camera Club show offers surprising evidence of the artistic possibilities of this photographic machine in the hands of men of true taste and artistic instinct. Leroy T. Goble's prints, "Young Bacchus," "Billitis," and the study of his little son are all good examples of outdoor photography.

There are many good portraits, among them Charles N. Bowen's "Esther" and a study of Mrs. Bowen, gracefully composed and subtle; also C. W. Hubbard's two portraits, of which Jessica is especially notable for its lighting. Figure compositions are much preferred by the camera squad, but landscapes are not wanting, nor devoid of that poetry which one has grown to regard as the exclusive prerogative of the painter. H. F. Rich achieves this in fullest measure in "The Temple," a lovely, even imaginative, study of a Greek temple, reflected in the depths of a pool, and Otto W. Bahl has a tuneful nocturne in his print, "Night with Its Deepening Shadows and Soporose Trees." "Winter Shadows" by E. J. Sturts is a theme of the kind which often delights the painter of the wintry outdoors, and is handled with force and originality.

George H. High indulges in a "story-telling" picture full of interest in his "Doing Their Bit," showing two little boys sawing wood, and which has all the appeal of childhood with its serious and earnest, if short-lived, enthusiasm.

The last of the three annuals at the Institute is the exhibition of the work of the Art Students' League of Chicago which comprises both oils and watercolors, drawings, sculptures and craft work of young kinds. Theon Betts is a promising youngster with a name to be lived up to, and his "Rain Clouds" is favorably commented upon.

Irving K. Manoir would also seem to have a "future" in American landscape. F. S. Schwartz gets good "out doorsness" and sunlight into his pictures, while V. R. Janowicz shows four landscapes of great beauty and Laura V. Pappendam has good atmospheric quality in "Clouds and Aspens."

In figure work there are Henry W. Armstrong's "Ballet Egyptian," a decorative sketch for a mural; "The Knitter" by Hazel Frazee, full of spirit, fanciful and timely; a charcoal portrait of "Susan" by Miriam B. Pendleton, with a charm all its own, and the "Balloon Man," worked on burlap by Dorothea Haman, and certainly most unusual. Among other good things in the show are the wood carvings of Norma Virgin, which are spirited and fascinating.

One entire gallery at the Institute has been given over to the canvases of French V. Dudley, depicting the Dune country in every phase of light and weather. Mr. Dudley paints in a big way, with a substantial technique and a splendid appreciation of composition, tone and shadow luminosity.

At Reinhardt's there is now shown a superior collection of old Chinese porcelain, pottery and carved jades from the Parish-Watson Company of N. Y. and of rare jewelry from Dreicer's.

At Carson, Pirie & Scott's, most satisfactory sales have been made during the first week of their Chicago artists' exhibition. Evidently the artist is not like the prophet, for he finds honor in "his own country." In this connection one cannot overlook the splendid co-operation and sales organization which this mercantile establishment offers the painter.

The Thurber Gallery is having a success with the Jansson-Eaton show which the times might not have seemed to warrant, so all in all Chicago gives indication of its steady development as a good market for worthy art.

Marion Dyer.

LONDON LETTER

London, April 30, 1918.

When G. F. Watts' "Ariadne in Naxos," given to the Red Cross sale by Mr. and Mrs. Charles Agnew, came up, it was bought by Sir Marcus Samuel for 1,050 gns. and presented by him to the Guildhall Art Gallery. This picture, when included in the Davey sale in 1907, fetched only 700 gns., which would seem to prove that gifts made to the Red Cross fetch their full value at these dispersals. Another interesting gift, although of a distinctly different nature, will be that made by Lady Wernher to Christies themselves of a caricature to be drawn by Max Beerbohm of the scene at the Red Cross sale! The auction price of the promised canvas was £100. As usual, there was a deal of excitement when artists' "blank canvases" came up, for it is always amusing to note the value set upon individual work when put to the test in this way, although a certain amount of sympathy is due to the painters themselves in the rather painful position in which, through their own generosity, they find themselves. It is significant to find W. Orpen sharing the honors of a 1,000 gns. canvas with Sir John Lavery, and to note that Ambrose McEvoy runs them as close as 640 gns. Both Glyn Philpot and J. J. Shannon seem a little underrated in comparison at 220 gns., while the 120 gns. for their right to select a subject for C. R. W. Nevinson to paint (provided it be anything "but a pet Pekingese or a fashionable portrait") appeared sporting, although speculative. It is not surprising that certain artists, of whom Ralph Peacock was one, preferred to send a cheque rather than undergo the ordeal of a public appraisal of this kind.

Sale of Rembrandt Letters

There was a distinctly human touch about some of the documents dispersed at Sotheby's at the Morrison sale, especially in connection with the Rembrandt letter addressed to Constantine Huygens, asking him for speedy settlement of his account as a "very great convenience," and with that from Titian to Charles V, also discussing picture prices. For the former the sum of £180 was paid by a picture dealer from Amsterdam, who, it is thought, may possibly have made the purchase for the Rembrandt Museum in that town. The Titian letter reached £76.

The Red Cross Sale at Christie's

The end of the Red Cross sale had its dramatic moments, not the least of which was the announcement of the gift of a further sum of £10,000, from Mr. Henry Duveen, in America. The offer made by Mr. Duveen of £10,000, provided J. S. Sargent would paint his portrait, had to be cabled to the artist in America, and his consent was received in the same way. As usual, the Red Cross sale has had considerable effect upon business among the dealers, most of whom are obliged to resign themselves to a particularly quiet time during the weeks both preceding and following these sales. They, however, bought freely at the sale and the names of the firms of Agnew, Charles, Leggett, Gooden and Fox, Partridge, Spink, and Amor, figured among the successful bidders.

War Memorial Designs

The Council of the Royal Academy some time ago appointed a committee under the presidency of Sir Edward Poynter to consider the matter of the design and treatment of war memorials. This body has now drafted a number of points which they commend to the consideration of committees dealing with matters of this nature. They point out the necessity of making choice of a site before inviting designs, and of appointing competent artists to judge the designs submitted.

L. G.-S.

Red Cross Sale's Dramatic End

According to the London "Times" of April 26 last, the last day of the Red Cross sale at Christie's, April 25, was full of incident and excitement.

"Mr. Lance Hannen, of Christie's," says the "Times," "began the proceedings with the stirring announcement that he had a special and uncataloged lot to offer—a blank canvas on which Richard Jack had promised to paint, without charge, a portrait of Colonel Lancelot Robson, an alderman of West Hartlepool, in command of the guns when that town was bombarded from the sea, and did considerable execution among the attacking forces. The first bid was 650 gns. and at that sum the canvas was immediately sold to Mr. J. A. Charlton Deas, Director of the Sunderland Art Gallery, who had been commissioned to buy it on behalf of certain gentlemen of West Hartlepool. When the bidding for the books began, it was soon clear that buyers, both private and members of the trade, were in generous mood. The books and MSS. this year have made at least £10,000 more than they made last; and a typical example may be taken from a letter of Tennyson on 'In Memoriam' and Napoleon's idea of immortality, bought at last year's sale for £5, and sold at this for £11 10s. King Edward's copy of 'Modern Spanish Painting,' presented by Queen Alexandria, with a holograph inscription by the donor, was bought at £120, and, being immediately given back by its anonymous buyer for a second sale, fetched another £105 (Sotheman). Mr. Edward Hulton had presented Bode and de Groot's 'Rembrandt,' a magnificent copy; and this fetched the highest price of the day—£380 (Frank Partridge).

"Vanity Fair," £325 10s.

A first edition of Vanity Fair, presented (as Thackeray's inscription within it states) by the author to Charlotte Brontë, bought by Mr. Clement Shorter from Charlotte Brontë's husband, the Rev. A. B. Nicholls, and presented to this sale by Sir W. Robertson Nicoll, fetched 310 gns. (Sabin); and £300 was paid (Maggs) for Mrs. W. E. Henley's gift of her husband's copy (one of the only two known, and autographed by Henley) of 'Penny Whistles,' the trial edition of the first issue of Stevenson's 'A Child's Garden of Verses.' Major W. P. Standish's Third Folio Shakespeare ran up to £235 (Sotheman); Messrs. Sangarski and Sutcliffe's gift of a first edition of 'Cranford,' bound by themselves and containing an original drawing specially done for this copy by Mr. Hugh Thomson, was bought by Mr. Edward Hulton for £100. The apparently unique copy (one of many valuable things given to the sale by Mr. William Archer) of R. L. and Mrs. Stevenson's play, 'The Hanging Judge,' fell at \$90 (Stephens and Brown).

Major-General J. B. Richardson's gift of a copy of the York 'Journal' of May 13, 1746, containing the order of the battle fought on Straghallen Moor, near Culloden House, on the previous April 16. Bought at 20 gns., it was promptly put up again by the buyer, and on the second sale the price jumped up by salmon leaps to 100 gns., at which generous price it fell to Mr. Louis Duveen.

MILWAUKEE

The fifth annual exhibition of works by Wisconsin painters and sculptors is on to May 27 at the Art Institute. Twenty per cent. of the proceeds from sales are given to the American Red Cross. The Art Institute medal, designed by Albert Henry Atkins, will be awarded. A bronze medal for painting and sculpture and honorable mentions will be given. The jury of selection included George Raab, George M. Niedecken, Ferdinand Koenig, Dudley Crafts Watson, Gustave Moeller and Adolph Schulz.

PHILADELPHIA

One of the phases of Americanization of some of our citizens of foreign birth or parentage is significantly illustrated in the work displayed in the 19th annual exhibition of the Graphic Sketch Club, now on in the gallery of the club to June 2.

That there might be no doubt as to the loyalty of the male members of this group of artists and students, it should be noted that the honor roll of those serving with the colors includes 22 names, quite a number of them also attached to canvases and sculptures in this exhibition. Some 64 paintings are exposed, and some 20 marbles, bronzes, plaster casts, and maquettes in clay or wax, many of them by artists figuring in annuals at the Academy and Art Club. Well drawn and graceful nudes posing in a landscape of idyllic simplicity suggestive of the Italian primitives are seen in Joseph Grossman's "The Bathers." Cesar Ricciardi shows a portrait group of "Mrs. Whitney and Daughter," a portrait of J. Elvin Jackson, a well known local architect, and a clever landscape, "Old Houses, Ad-dingham." Paulette van Roekens has a bit of interesting direct handling in a little canvas of "The New Boulevard," as the Parkway is now called.

Others exhibiting good work were H. A. Puckowitz, David Finkelgreen, Albert M. Canter and Florence Tricker. "Man Chiseling His Own Destiny" was an important work in sculpture by Albin Polasek; a good head of a child, "Bessie," was by Louis Mariffi, and a head entitled "Whistling Willie" was a clever work by Nicholas Romano. The work of the students of the painting, life sketch and modeling classes is shown on the upper floor.

The largest poster ever displayed here, 28 by 78 feet, calling the attention of the public to the War Chest, is now being painted by Benedict A. Osnis and August Gonzales, and will be erected on the façade of the building of the United Gas Improvement Building at Broad and Arch Sts.

The high degree of invisibility required in certain works of camouflage art seems to have led to a demand for artists capable of painting atmospheric effects, and to that end Paul King and Joseph T. Pearson have offered their services to the Government in aid of developing the art on more artistic lines.

Paintings by Gari Melchers and Willard L. Metcalf, eight by the first named artist and nine by the last mentioned, will be on view in the Rosenbach Galleries, May 20 to June 1.

The pictures in the Melchers' group have not appeared in any exhibition in this vicinity and thus they have all the charm of novelty, in addition to their qualities as important examples of American art. Luscious color touched with the hardy brush of one who knows is the prevailing note, especially in the work entitled "The Open Fire," "The House Under the Trees" and the "Crimson Rambler." Some good flesh tints in a nude, "Young Woman at Her Toilet" and "The Hermit," and in a pastel, "Mother and Child," give evidence of the work of the finished craftsman.

The tender greens of early spring, the red and gold of autumnal foliage, the verdure of midsummer and the pale radiance of the snowclad landscape of winter furnish the themes of the pictures of Mr. Metcalf's group. Nothing could be more charming than the artistry in these carefully painted canvases, the very essence of Nature herself is there, such as in "The Blossoming Willow," "The Breath of Autumn," "The Green Canopy" and "The Thawing Brook." There is also a fine work in which "The Old Brick Church, Deerfield, Mass.," is effectively used to give value to the massed foliage of the foreground. This and two preceding exhibitions in the Rosenbach Galleries are under the management of Mr. J. E. D. Trask. Eugene Castello.

PARIS LETTER

Paris, April 25, 1918.

Considerable curiosity has been awakened by the announced sale of the effects of the late Princesse de Chimay, otherwise Mrs. Rigo, née Clara Ward, who died here a few months ago. As your readers may remember, she got rid of Rigo, the band leader, after her marital relations with the Prince had been severed, and entered into relations with another person of mediocre origin. He was chiefly conspicuous in Paris by the excessively loud and abundant jewelry that he wore. The Princess's house in the Etoile quarter was furnished in an eccentric rococo style, and contained few things of real artistic value. Her silverware fetched a considerable sum at the sale and a sculptured group, "La Cène," about \$400. A second session to be soon held may produce more notable prices. The furnishings which she left are only likely to be sought by persons owning to the possession of a freakish taste. In her bedchamber, for instance, was a couch nine feet and more in width, the head sculptured, latticed and painted as well, the designs representing a pair of Venus's doves and a plump cupid, with his emblematic arms, the whole relieved with rose garlands, torches and quivers filled with arrows. The wardrobe with three vast mirrors, one in each door, is decorated and variegated in the same manner. The chairs of the dining room had each a low back in sculptured wood, representing a dolphin, painted, as nearly as might be, to the life. Maître Mauger is in charge of the sale, as the substitute of Maître Henri Baudoin.

There is much speculative discussion of the French art of the future, but it is difficult to discover in it any concrete significance. Most striking of recent predictions is to the effect that there must be a wide departure from the established models of architecture in consequence of some of the practical lessons of the war. One man, characterized as an authority, but who prefers for the moment to remain anonymous, declares that architecture is to have a wholly new beginning. Cities, towns, villages, château and villas must be constructed as quasi-fortresses, to resist possible air attacks and 80-mile bombardments. Paris is more than half disposed just now to consider seriously this sort of theorization.

Meanwhile the art world has dropped into a period of dead stagnation. The few exhibitions that I might mention are hardly worth the while. The names of the artists concerned would mean but very little outside of France.

B.-D.

The Rev. John R. Crosser has succeeded the late Dr. Shurtleff in his work for the American students of the Latin Quarter. A musical service is given every Sunday night at the Architectural Hall, Boulevard Raspail. On account of the air raids, the time has recently been changed from 8 to 6 P. M.

A series of lectures organized by the American group of the Woman's Lyceum Club on art matters, by distinguished lecturers, has just been concluded.

Les Amis des Artistes closed a successful exhibition Mar. 16. The society has some 835 members, including Mr. and Mrs. William Sharp, Mrs. Joseph Choate, the American Club, Paris, American League for Free Art, New York, and other well known societies. The society makes purchases of the work of needy artists, distributing them among the members at the close of the year.

In the war zone of Etaples, the former artists' colony in the Pas des Calais, sketching is now absolutely forbidden. Mr. Anotin Brown, the well known watercolor artist, had an amusing experience, making, as he thought, a slight sketch unobserved, but which ended in a visit to the general of the division.

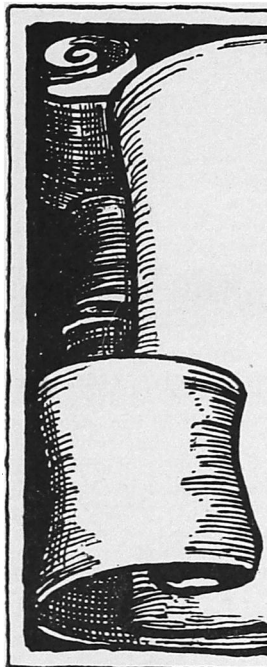
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man Messmore, Hobart Nichols, A. N. A.,
Chauncey F. Ryder, A. N. A., George H.
Story, A. N. A., Robert W. Van Boskerck,
N. A., J. Alden Weir, N. A.

Charles P. Gruppé recently held an ex-
hibition of a group of his landscapes and
figure work in Milwaukee and Chicago.
Several works were sold.

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Allied Artists of America, Fine Arts Bldg., 215 W.
57 St.—Fifth annual exhibition of paintings and
sculptures to May 28.

American Art Galleries, 6 E. 23 St.—Relief for Bel-
gian Babies, art exhibition open daily.

Anderson Galleries, Park Ave. and 59 St.—Works of
art donated to the A. B. F. B. Permanent Blind
Relief War Fund of 590 Fifth Ave.; exhibition and
sale, to May 25.

Ardsley Studios, 110 Columbia Heights, Brooklyn,
N. Y.—Paintings and other works by a number
of independent artists.

Arlington Art Galleries, 274 Madison Ave.—Selected
American paintings, to June 10.

Art Alliance of America, 10 E. 47 St.—Posters made
in a competition of 20 N. Y. High School pupils,
under the auspices of the Committee for the Pre-
vention of Tuberculosis in Manhattan, the Bronx
and Brooklyn, May 20-25.

Art Salon, Hotel Majestic, W. 72 St.—Under the di-
rection of Fred Hovey Allen. Sculpture by Prof.
Joseph M. Kratina, in the hotel foyer to June 1.

Babcock Gallery, 19 E. 49 St.—Works by prominent
Americans.

George Gray Barnard Cloisters, 454 Fort Washing-
ton Ave.—Open daily 10 to 5, except Mondays.
Admission fee \$1; Sat. and Sun., 50 cents; for the
benefit of the widows and orphans of French sculp-
tors.

Bonaventure Galleries, 601 Fifth Ave.—Italian XVI
century paintings on glass. Color drawings of Hor-
ace Walpole Estate at Twickenham, near London,
by Paul Sandby.

The Bronx Exposition, E. 177 St., West Farms—
Arts, sciences and industries, May 30-Nov. 1.

Brooklyn Museum, Eastern Parkway, Brooklyn—
French Government exhibit, from San Francisco
Exposition, through May 26.

Daniel Gallery, 2 W. 47 St.—Watercolors by mod-
ern artists.

Demotte, 8 E. 57 St.—Gothic art, sculptures, tap-
estries, furniture, statuary, paintings and rare
fabrics.

Durand-Ruel Galleries, 12 E. 57 St.—Modern French
paintings.

Ehrich Galleries, 707 Fifth Ave.—XVII and XVIII
century flower paintings.

Ehrich Print Gallery, 707 Fifth Ave.—Color Wood
Block Prints by American Artists, May 20 to
June 8.

Ferargil Galleries, 24 E. 49 St.—Marines by James
G. Tyler, through May.

556 Fifth Ave.—Arranged by Mrs. Albert Sterner,
some 44 pictures and sculptures pertaining to the
war, by eminent artists, and essays in camouflage
by Abbott H. Thayer, to May 20.

Folsom Galleries, 560 Fifth Ave. (Dreicer Bldg.)—
American paintings.

The Grolier Club, 47 E. 60 St.—Mezzotints, Part II,
chronologically arranged, from Dixon to Cousins,
to June 1.

The Little Gallery (removed to), 4 E. 48 St.—Display
of work by the Tenafly Weavers, through May.

Macbeth Gallery, 450 Fifth Ave.—Group of Ameri-
cans, through May.

Metropolitan Museum, Central Park at 82 St. E.—
Open daily from 10 A. M. to 5 P. M., Saturdays
until 10 P. M., Sundays 1 P. M. to 5 P. M. Ad-
mission, Fridays, 25c., free other days. Isaac D.
Fletcher coll'n. American sculpture display.

Modern Gallery, 500 Fifth Ave.—Paintings by Pi-
casso, Vlaminck and Teraïn; Daumier lithographs.

Montclair Art Association, Montclair, N. J.—Paint-
ings and sculpture pertaining to the garden, to
June 9.

New York Historical Society, 170 Central Park W.,
near 77 St.—American caricatures, May, June and
July.

New York Public Library—Print Gallery (Room 321)
170 etchings by Rembrandt, lent by Mr. J. Pierpont
Morgan, Making of a Lithograph.

Pen & Brush Club, 132 E. 19 St.—Portraits and
figure works, to end of May.

Henry Schultheis, 142 Fulton St.—American paint-
ings by Chase, Murphy, Wyant and others.

**ART AND LITERARY AUCTION SALE
CALENDAR**

American Art Association, Mad. Sq., South—Furnish-
ings removed from residence late Grant B. Schley,
Far Hills, N. J., and furniture, Oriental rugs,
bronzes, silver and bric-a-brac belonging to several
other estates. Exhibition to sale, afts. May 20,
21, 22, 23, 24 and 25.

Anderson Galleries, Park Ave. and 59 St.—Americana
—Books on the early West, local histories, Ameri-
can Indians, biography and travel, afts. May 20 and
21. Books from the library of H. R. Lawrence
and other collectors, afts. May 22 and 23, and aft.
May 24.

Heartman's, 36 Lexington Ave.—First editions of
English and American authors, including Aldrich,
Barrie, Burroughs, Bliss Carman, Lewis Carroll,
Mark Twain, Dickens, George Eliot, Kipling,
Holmes, Stevenson, Thoreau, Whitman, and others,
May 20, 10:30 A. M.

ART AND BOOK SALES**Charles T. McBurney Book Sale**

The third and final session of the sale of
the library formed by the late Charles T.
McBurney, of Warwick, N. Y., May 10 last,
in the Anderson Galleries, brought a total
of \$1,252.20, making for the three sessions
a grand total of \$4,193.85.

No. 914—"The Complaint and the Consolation:
or Night Thoughts," by Edward Young (London,
1797), was purchased by George D. Smith for \$66.

No. 1255—"Gahom Momo Chidori" ("One Hundred
1883), brought \$36 from H. Brown.

Frederic May Art Sale

(Concluded from last week)

Famous Japanese color prints by Hiro-
shige, Hokusai, Utamaro and Hosoda Eishi
were dispersed at the eighth session of the
sale of the Frederic May collection, May
9 last at the American Art Galleries, when a
total of \$7,381.50 was realized.

No. 1092—"Kisoji No San-Chu," was purchased by
Mr. Robert W. de Forest, President of the Metro-
politan Museum, for \$420, the top price.

Other sales were:
No. 1091—"Buyo Kanazawa Hassho Yakei," night
view of the eight famous scenes in Kanazawa, by
Hiroshige (an exceptionally fine, early impression)
Otto Bernet, agent, \$300.

No. 852—"Shiratsuyu-Ya of Wakana-Ya," large head
and bust portrait, by Eisho (about 1798). K.
Oshima, \$320.

No. 900—"Seishonagon," by Hokusai, illustrating
a famous ode about Moshokun at the barrier gate
(fine impression). Miss F. E. Osborne, \$250.

No. 849—"Shiratsuyu-Ya of Wakana-Ya," a large
head and bust portrait, by Hosoda Eishi. K. Oshima,
\$350.

No. 845—"The Oiran Ujiyama," as a modern rep-
resentative of the poet Kisen Hoshi, by Hosoda
Eishi. F. W. Gookin, \$230.

No. 1083—"A Peacock on a Cliff Where Peonies
Are in Bloom," by Hiroshige. F. W. Gookin, \$220.

At the ninth and final session, May 10
last in the American Art Galleries, a total
of \$4,644 was realized, making, for the nine
sessions a grand total of \$48,433.

The Metropolitan Museum secured the
print "Rose and Sparrow," by Hiroshige,
for \$45, and several others.

No. 1106—"Yomei Iri," by Harunobu, brought
\$400, top price, from Miss Mary Ainsworth.

Other noteworthy sales were:

No. 1127—"Yumi Hari Tsuki," by Hiroshige. Miss
F. E. Osborne, \$270.

No. 1125—"The Fourth Iwai Hanshiro as Okaru,"
by Buncho (about 1771). Mr. West, \$270.

No. 1102—"Samedare: The Fifth Month," by
Harunobu, signed by the artist. Mr. Fox, \$240.

No. 1252—"Ehon Musashi Erabi," by Utamaro,
the fifteen double-page color prints of flowering plants
and insects. R. Tischner, \$210.

No. 1132—"A Crane Standing on a Rock Against
Which the Surf Is Breaking," by Hiroshige (early
impression in fine condition). F. W. Gookin, \$150.

No. 1255—"Gahom Momo Chidori" ("One Hundred
Screamers"), by Utamaro. Mr. Fox, \$140.

Sale of Rare Coins and Medals

A three days' sale of war medals, rare
siege and other coins and ancient Roman
silver pieces in the Wright-Pehrson col-
lections was concluded May 11 in the rooms of
the Elder Coin and Curio Company, 32 E.
23 St. The sale yielded a total of \$1,500,
making for the three sessions a grand total
of \$3,500.

No. 1827—"A willow tree shilling (new England,
1652), formerly exhibited by J. W. Scott at the
American Numismatic Society, and awarded a medal,
brought \$54, top price, and was purchased on order.
This old shilling is considered a rarity by coin
collectors.

No. 1558—"A rare Indian peace medal, with bust
of William Penn and extremely rare, was secured on
order for \$16.

No. 1481—"A United States quarter of a dollar,
dated 1805, with liberty head and heraldic eagle,
was purchased for \$11.

A Sale of Americana

A three days' sale of Americana began
Tuesday morning last at Scott and
O'Shaughnessy's rooms, 116 Nassau St.,
when a total of \$1,005 was realized.

No. 129—"A rare work on the aboriginal and civil
history of Spanish-America, including Cala., by
Juan Diez de la Calle, and privately printed for the
King of Spain and his Council of the Indies, 1646,
was purchased by George D. Smith for \$50, top fig-
ure of the sale.

Other sales of interest were:
No. 25—"A rare broadside announcing Burgoyne's
surrender at Saratoga (Boston, October 23, 1777), an
important Revolutionary item. George D. Smith, \$45.

No. 49—"A collection of letters relating to the his-
toric imprisonment of Col. William Barton, the captor
of the British general, Robert Prescott (1814-1829).
Schell, \$46.

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At the second session on Wednesday,
a total of \$1,231 was realized, making
for the two sessions a total of \$2,236.

No. 389—"New York—Sir H. Mackworth's Pro-
posal in Miniature," by Sir Humphrey Mackworth
(London, 1720), a rare New York item, brought \$65,
top price of the sale, from L. C. Harper.

Other sales of interest were:

No. 348—"The History of Georgia," by Capt. Hugh
McCall (Savannah, 1811-1816), a rare work, the origi-
nal edition. George D. Smith, \$60.

No. 347—"Signature of Thomas Lynch, Jr., a signer
of the Declaration of Independence, cut from a docu-
ment or letter. Purchased on order, \$62.

No. 306—"A Collection of Some of the Most Inter-
esting Narratives of Indian Warfare in the West," by
Samuel L. Metcalf. L. C. Harper, \$57.

(Sales continued on page 7)

Dorothy Rice's Pictures

Miss Dorothy Rice, whose painting of
"The Claire Twins," excited wonder at the
first Independent show, and won for her a
kind of "kudos," has a "one-man" show of
her recent paintings and sculpture for the
benefit of the British War Relief, at the
Hotel Chatham, Vanderbilt Ave. and 47 St.,
which closes today, but the exhibition in
its entirety is to be transferred to the Hol-
land House, where it will be continued. A
costume ball and a patriotic entertainment
are planned for next Friday evening in
connection with which the paintings and
sculpture will be auctioned, the proceeds
are to be applied to the charity already
noted. The tickets have been priced at \$2.

Miss Rice lived and studied in Spain for
a number of years and her work reflects
the influence of that country's art. The
element of grotesqueness runs through her
art output as the threads through a gar-
ment. Her "Claire Twins," which she in-
cludes in the present exhibition, sets the
pace and the overfed monsters of the can-
vas glare at the observers repellantly.

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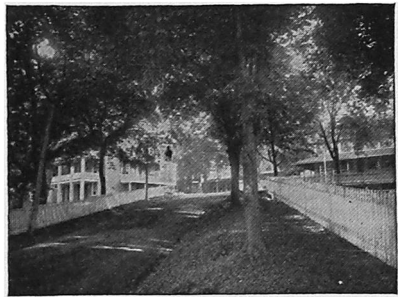
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Winston H. Hagen Library Sale

Rare first editions of books by Robert Burns, Lord Byron, and Robert Browning were dispersed at the first session of the sale of the Winston H. Hagen library, on Monday last, in the Anderson Galleries, for a total of \$17,058.75.

A large and rare copy of "Poems, Chiefly in the Scottish Dialect," by Robert Burns (No. 132), was the feature of the sale. It was purchased by George D. Smith for \$2,750, the top price. The copy has the Edward George Hibbert bookplate, known as the Kilmarnock edition, and was published in 1786.

No. 95—"Pauline, a Fragment of a Confession," by Robert Browning (London, 1833), and said to be the rarest Browning book, only 11 copies being known to exist, also was purchased by George D. Smith, for \$1,610, the second highest price of the sale. The copy was formerly the property of Browning's uncle, and has this inscription on the title: "By Robert Browning, his first publication privately dedicated. This copy given me by his father, my eldest brother, Reuben Browning."

Other sales of interest were:

No. 46—"The Holy Bible, Conteyning the Old and New Testament" (London, 1611, choice copy of the Editio Princeps of the King James' Bible, with bookplate of Bishop Gott). George D. Smith, \$600.

No. 200—"The Iliads of Homer, Prince of Poets," by George Chapman (London, 1611-14). First complete edition of the two parts and considered unique. George D. Smith, \$610.

No. 116—"Pasquils Mad-cappe, Thrown at the Corruptions of These Times," by Nicholas Breton (London, 1626, a first edition, and a rarity). J. F. Drake, \$385.

No. 78—"Barnabees Journall, Under the Names of Mirtillus and Faustulus Shadowed," by Richard Brathwaite (1638, N. p., N. d., the rare first edition). George D. Smith, \$510.

No. 9—"England's Parnassus, or the Choysest Flowers of Our Moderne Poets," by Robert Allot (London, 1600, very rare and the first poetical anthology of English literature). George D. Smith, \$445.

No. 16—"Toxophilus, the Schole of Shootinge Conteyned in Two Books," by Roger Ascham (London, 1545, the extremely rare first edition, with the Lefferts bookplate). George D. Smith, \$430.

No. 24—"Stultifera Nauis, the Shipp of Fooles," by Alexander Barclay (London, 1570, the rare second edition). C. Gerhardt, \$150.

No. 17—"The Scholemaster," by Roger Ascham (London, 1570, the rare first edition). George D. Smith, \$310.

No. 34—"Comedies and Tragedies," by Beaumont and Fletcher (London, 1647, the rare first collected edition). George D. Smith, \$365.

No. 58—"Bibliography. A catalogue of books consisting of English literature and miscellanea (N. Y., 1909). L. C. Harper, \$145.

No. 74—"The English Gentleman," by Richard Brathwaite (London, 1630, first edition). J. F. Drake, \$135.

At the second session a total of \$18,049.50 was realized.

No. 216—"The Workes of Geoffrey Chaucer," by Geoffrey Chaucer (1542, the second edition, and the largest known copy, with "The Plowman's Tale" brought \$725, the top price, from D. G. Sparks. (This work of Chaucer is said to be much larger than the Hoe copy, described as "probably unique in size.")

Other sales were:

No. 382—"Poems Lyrick and Pasyorall," by Michael Drayton (London, 1606, an excessively rare volume. This edition was not in the Hoe collection, and very few copies are known). George D. Smith, \$510.

No. 226—"Churchyard's Challenge," by Thomas Churchyard (London, 1593, the excessively rare first edition, with the Huth bookplate). George D. Smith, \$580.

No. 291—"Poems," by Abraham Cowley (London, 1656, the rare first edition, and a presentation copy with the armorial bookplate dated 1707 of Sir Thomas Hamner). D. G. Sparks, \$405.

No. 370—"Poems," by John Donne, "With Elegies on the Author's Death" (London, 1650, the fifth edition). G. A. Baker Co., \$415.

No. 218—"The Workes of Geoffrey Chaucer, Newlie Printed," by Geoffrey Chaucer (London, 1561, fourth collected edition). George D. Smith, \$260.

First editions of volumes by noted authors, including John Dryden, Oliver Goldsmith and Thomas Gray, were dispersed at the third session, Tuesday afternoon, for a total of \$16,465.50.

The feature of the sale was the excessively rare first edition of Thomas Gray's "Elegy. Wrote in a Country Churchyard" (London, 1751), printed for R. Dodsley in Pall Mall, which brought the record price of \$4,350, from James F. Drake.

This famous elegy was circulated freely among Gray's friends before it was published. It was finally published by Dodsley from the MS. copy given by the poet to Horace Walpole, who probably wrote the preface signed "The Editor," designed by the author to preserve his anonymity. He received no remuneration for the elegy. The copy has the Foote, Webb and Codman bookplate, and is considerably larger than the Hoe copy.

Other noteworthy sales were:

No. 622—"Hesperides; or the Works Both Human and Divine of Robert Herrick, Esq.," by Robert Herrick (London, 1647), the rare first edition, with the John Frere and Lefferts bookplates. George D. Smith, \$1,075.

No. 616—"The Temple. Sacred Poems and Private Ejaculations," by George Herbert (Cambridge, 1633), the excessively rare first edition. George D. Smith, \$930.

No. 534—"The Essayes of Morall, Politike and Militaire Discourses of Lo," by John Florio (London, 1603), first edition and extremely rare, with two leaves of "Errors and Omissions" absent from the British Museum copy. George D. Smith, \$385.

No. 461—"Alexander's Feast; or the Power of Musique," an ode in honor of St. Cecilia's Day, by John Dryden (London, 1697), first edition, extremely rare. George D. Smith, \$275.

No. 530—"Locustae," by Phineas Fletcher (Cambridge, 1627), the rare first edition. Milton, it is said, owed his "Paradise Lost" to this work. J. F. Drake, \$167.50.

No. 563—"She Stoops to Conquer; or the Mistakes of a Night," by Oliver Goldsmith, a comedy, as acted at the Theatre Royal in Covent Garden (London, 1773), first issue of the first edition. George D. Smith, \$305.

No. 545—"The Beggar's Opera," as it is acted at the Theatre Royal in Lincoln-Inn-Fields, by John Gay (London, 1728), first edition. G. A. Baker Co., \$115.

At the fourth session, Tuesday evening, a total of \$25,197 was obtained.

The highest price, \$3,500, was paid by George D. Smith for Milton's "Lycidas" (Cambridge, 1638). The Brayton-Ives-Lefferts-Halsey copy of the rare first edition.

Other noteworthy sales were:

No. 687—"John Keats' Poems" (London, 1817), a presentation copy of the first edition. George D. Smith, \$1,950.

No. 805—"Paradise Lost," by John Milton (London, 1667), a fine copy of the first edition. George D. Smith, \$1,510.

John Milton, Alexander Pope and other noted authors were represented at the fifth session on Wednesday afternoon.

A total of \$13,911 was realized.

Good prices were obtained, and records established for several of the important books in the collection.

No. 930—"The Dunciad," a heroic poem, by Alexander Pope, in three books (Dublin: printed, London: reprinted, 1728), the rare first issue of the first edition, brought \$2,025, top figure of the sale and a record price, from George D. Smith. A copy of this work brought \$1,800 at the Hoe sale.

Other sales of interest follow:

No. 931—"The Dunciad," a heroic poem, by Alexander Pope (Dublin: printed, London: reprinted, 1728), a first edition and one of the scarcest of XVIII century books. George D. Smith, \$600.

No. 984—"The Arte of English Poesie," by George Puttenham (London, 1589), a first edition. George D. Smith, \$672.50.

No. 1006—"The Returne from Pernassys, or the Scourge of Simony," publicly acted by the students in the Saint Johns College in Cambridge (London, 1606). W. M. Hill, \$335.

No. 905—"Minerva Britannia, or a Garden of Heroical Devises," by Henry Peacham (London, 1612), an extremely scarce book of emblems. W. M. Hill, \$310.

No. 877—"Mirror for Magistrates," the first part, by John Higgins; the second part, edited by William Baldwin (London, 1575). J. F. Drake, \$245.

At the sixth session of the sale, held Wednesday evening, there were 209 items sold for which \$44,169 was realized, making a total of \$135,050. A very rare volume of the works of John Skelton, claimed to be the earliest known edition, brought the leading price of the sale, \$9,700, and was purchased by George D. Smith.

The third impression of the works of William Shakespeare (London, 1664) went to George D. Smith for \$5,900, the second highest price.

Other important sales were:

No. 1074—"Poems by Shakespeare" (Benson, 1640), of the very rare first edition with the Frederick Locker bookplate. George D. Smith, \$5,010.

No. 1210—"Songs and Sonnets by Lord Henry Howard and Others" (London, 1574), an exceedingly rare copy with the Edward Gordon Duff bookplate. George D. Smith, \$4,125.

No. 1073—"Works of Shakespeare" (London, 1632), the second impression. George D. Smith, \$2,950.

No. 1134—"Adonais, an Elegy on the Death of John Keats," by Percy Bysshe Shelley (Pisa, 1821) of the first edition. George D. Smith, \$1,250.

First editions of noted authors, comprising rare volumes by Thackeray, Alfred, Lord Tennyson, and William Wordsworth, were dispersed at the seventh and concluding session Thursday aft'n, for a total of \$10,467, making, for the seven sessions, a grand total of \$145,507.75.

No. 1397—"An Evening Walk," an epistle in verse, addressed to a young lady, from the Lakes of the North of England, by William Wordsworth (London, 1793, first edition), brought \$590, top price, from George D. Smith.

Other sales were:

No. 1344—"Silex Scintillans; or Sacred Poems and Private Ejaculations," by Henry Vaughan (London, 1650, first edition with the Hoe bookplate). George D. Smith, \$400.

No. 198—"Descriptive Sketches in Verse," by William Wordsworth (London, 1793, first edition and excessively rare). W. M. Hill, \$480.

No. 1370—"The First and Second Parts of Albion's England," by William Warner (London, 1589, first complete edition and exceedingly rare, with Locker bookplate). George D. Smith, \$337.50.

No. 1262—"Timbuctoo," a poem (which obtained the Chancellor's medal at the Cambridge Commencement), by Alfred, Lord Tennyson, (Cambridge, 1829, the separate issue, and excessively rare). W. M. Hill, \$330.

BOSTON

An exhibition of the work of Sandor L. Landeau, whose studio is in East Aurora, N. Y., and who is a pupil of Jean Paul Laurens and Benjamin Constant, and made Paris his headquarters for many years after his student days were over, is now on at the Vose Gallery. His work has been seen in all the other large cities of the country and his "Prayer for the Lost Seamen" received a gold medal at the Paris Salon of 1907. Religious and symbolical themes most interest him, and he is a born romanticist.

In the present show the "Flight Into Egypt" and "Three Wise Men" impress both for their pictorial merit and religious motive. "The Prodigal Son" is another outstanding work and there is also shown a double portrait of the two granddaughters of Elbert Hubbard.

Preliminary to the summer season at the "Gallery on the Moors," East Gloucester Mrs. William E. Atwood has been holding a war poster show for the benefit of the Red Cross.

A notable piece of woodcarving by I. Kirchmayer has just been bought by Mr. George B. Booth of Detroit, Mich. It is a high relief tableau of "Christmas in Heaven," and is perhaps the most important small piece ever done by Mr. Kirchmayer. An oak plank four inches thick and 18x60 inches was used. A chiselled iron relief also bought by Mr. Booth, and called "The Forest Smithy," is by Frank Koralewsky of Boston.

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The museum has learned that the Luxembourg has accepted and will soon install the only copy of Malvina Hoffman's beautiful bronze, "Russian Bacchanale," for which Pavlowa and Mordkin are said to have posed, the original of which is loaned to the museum by the owners, Mr. and Mrs. Henry G. Dalton of this city, and will be transferred to their garden in a few weeks.

The first example of early American silver owned by the museum is a cauldre cup given by Mrs. J. H. Breck. The cup, of simple and graceful design, is the work of the XVIII century Boston silversmith, George Hanners. Later generations used it as a sugar bowl.

The large bronze replica of "The Man of the Age of Bronze," by Rodin, presented the museum by Mr. and Mrs. Ralph King, has reached N. Y. and is expected here for installation early in May.

Felicia Waldo Howell's vivid and vigorous paintings at the Gage Gallery are receiving praise on all sides, the architects delighting in her drawing, the colorists in her use of pigment, and both realists and romanticists applauding her picture-making art. For a girl of 21, Miss Howell is well seasoned.

Henry G. Keller, a prominent local artist, has a delightful exhibition on at the Play House, where a small but much alive modern group has been displaying paintings and etchings this season. Mr. Keller's decorative work has a dramatic quality. He is a draftsman and colorist of ability, and of late has been developing in the direction of decoration with a Chinese quality. In these 34 paintings in tempera he shows marines, landscapes, flower and animal studies: "Swans," "Flower and River" (in which a brilliant scarlet lily leans to the water across a rocky ledge), "Maggies," a highly decorative pair perched on the branches of a southern California pine, and "The Punt," are among the unforgettable pictures.

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